MAJOR AND MINOR.

"Esclarmonde" is the name of a new four act opera by Massenet.

Sembrich received $2,400 for two engagements at Copenhagen.

Pauline Lucca says that her coming to America will end her career on the stage.

Mr. and Mrs. Henschel will leave England in March for a long tour in the United States.

Mme. Scalchi will be heard during the winter months at the Imperial Opera house in St. Petersburg.

They are endeavoring to abolish the encore system in England. It would be a boon in many ways.

Adele Aus Der Ohe gave the sixty-eighth piano forte recital of the Ladies' Musical Society of Omaha.

Madame Patti sang at the Paris Grand Opéra, under the composer's *baton*, the part of Juliet in M. Gounod's opera.

At her Sixth Piano Recital, comprising works of American composers only, MRS. THOMS of N. Y., played E. R. Kroeger's "Elfen Reigen," and M. I. Epstein's "Polonaise."

Moritz Rosenthal, the Roumanean pianist, opened his engagement in this country in Boston. He has a wonderful technical skill and is meeting with the most pronounced success.

At the second symphonic concert of the Russian Musica Society, at St. Petersburg, Rubinstein's new symphonic poem "Don Quixote," was coldly received, though it is said to possess considerable merit.

One more has been added to the settings of Goethe's Faust, that of Max Zenger. The others are by Spohr, Voss, Bishop, Béaucourt, Blum, Bertin, Meyer, Kugler, de Pallaert, Gordigiani, Werstowsky, Zaitz, Gounod, Boito, Zöllner and Zenner.

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The Russian Opera Company came to a sad end in London. Fifty of the chorus were penniless and a subscription was started to send them home to Russia.

P. S. Gilmore was so fascinated with Charles Kunkel's "Alpine Storm" that he gave it a dozen times during his band engagement in St. Louis.—*Am. Art Journal.*

At the first Henschel symphony concerts, St. James' Hall, London, Grieg's new *suite*, op. 46, was given for the first time; this *suite* consists of four numbers taken from the music to Ibsen's poem "Peer Gynt; of the four parts: "In the Morning," "The Death of Ases," "Anitra's Dance," and "In the Hall of the Mountain King." The third is considered the best.

Campanini and his company had a novel experience at Springfield, Mass. Through mistake, the trunks were not delivered and the opera presented its members in promenade costume. It was a treat to the house, however, but we would not vouch for their musical undertones.

M. Antoine de Choudens, the famous French music publisher, died November 16, aged sixty-eight. The chief source of his fortune was Gounod's "Faust," which he bought for 10,000 francs. ($2,000!) and which has since paid its lucky owner at least a million francs.

The *New York Sun* says there are some remarkably good violins now for sale in that city at prices ranging from $500 to $3,000. But few purchasers are found that care to go beyond the smaller sum, although one enthusiastic young amateur has offered $10,000 for a famous instrument held abroad at the modest figure of $14,000. The amateur in question is the son of one of the richest men in the land, but he is as poor in talent as he is wealthy in worldly possessions, and the violin that sang and sparkled under Paganini's fingers, were it removed from its crystal sarcophagus in Genoa would squeak and grunt beneath the pressure of the millionaire's bow, as inharmoniously as a $1.75 Stradivarius discovered in a Chatham street pawnshop. It is a melancholy fact that many of the people that own costly Ama is and Stradivarii, here and abroad, are quite powerless to reveal their beauties.

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THE Publishers, with some pride, present the initial enlarged number of Volume 12, of the REVIEW. Its friends will notice at a glance that the REVIEW offers 48 pages of music instead of the 24 given heretofore. Every number will, henceforth, contain from 48 to 56 pages of music, embracing the choicest selections of piano solos, piano duets and songs known in musical literature. In view of this, will you kindly show your appreciation of the REVIEW by sending us at least one new subscriber? You certainly could not serve a friend of yours better than by enabling him to get at least $75 worth of music for only $2. Show the present number to your friends and learn that you can obtain for us easily, if you wish, half a dozen subscribers. The February REVIEW will contain the following eleven pieces, costing $6.50 in regular sheet music:

PIANO SOLOS.

1. LOESCHHORN, A. Studies, Op. 84, Book II, 16 Studies. The continuation of Book I.
2. GODARD, BENJAMIN. Novellozza, Op. 47, in A Major.
3. MOSZKOWSKI, MAURICE. Momento giojoso, Op. 42, No. 3, in E flat major.
4. ARDITI, LUIGI. L'Ingenue, (Gavotte).
5. JENSEN-SIDUS. Marguerite, Rondo, Op. 200.
6. KJERULF, H. Cradle Song, Wiegenlied, in F sharp major.
7. SIDUS, CARL. Lilly of the Valley, Polka Caprice, Op. 201.

PIANO DUET.

8. KUNKEL, JACOB. Heather Bell Waltz.

SONGS.

9. RUBINSTEIN, ANTON, Thou art like unto a Flower. (Du bist wie eine Blume).
10. MOLLOY, I. L. Because I do. (Nun weil ichs thu).
11. SCOTCH, Within a Mile of Edinboro town. (Von Edinburg kaum eine meile weit).

The March number will contain the third Book of Loeschhorn Studies, Op. 84, which finishes this opus; it will further contain three Dances Characteristic for the piano, by E. R. Kroeger, which are acknowledged by all who have heard them, to be equal if not superior, to anything of the kind ever published.

REVIEW OF CONCERTS.

Kroeger's Choir Concert—The second concert given by Mr. Ernest R. Kroeger with the choir of the Church of the Messiah, Dec. 13th, was a great artistic success The work chosen for the occasion was A. Dvorák's Stabet Mater. The composition one of the greatest of its kind, appeals essentially to the musician, but lacks the elements ever to make it popular with the mass like Rossini's Stabet Mater. The singers, Mrs. W. B. Smith, Miss Minnie Bruere, Mr. Chas. A. Metcalf and Mr. Arthur D. Weld, deserve special mention for the manner in which they acquitted themselves of their task. On Mr. Kroeger we can not bestow too much praise; his handling of the organ, giving all the variety of tone, color and shading that the orchestral score calls for, was simply superb, while the control that he wielded over his singers at all times notwithstanding that his back was turned to them, was a great feat. We recommend a lighter work for the next concert.

Mendelssohn Quintet Club.—The first concert of this club took place Dec. 18th. The programme presented was unusually choice, embracing Raff's great piano quintet, op. 107, in A minor. The rendition of all the numbers by the club was very smooth and polished, and showed that its members are not resting on the laurels acquired but that they are studying zealously and with praiseworthy success. Mr. Ehling played the piano part in Raff's quintet with refinement, pathos and great dash. The triplets in the first movement showered and sparkled like clean cut diamonds. The pathos and depth of tone with which he played the Adagio was such as will not easily be forgotten. However, he seemed at his best in the last movement The difficult octave passages were brought out with a *bravour* and dash that recalled to our mind, favorably, that giant of pianists, Anton Rubinstein. Mr. Carl Froehlich delighted the audience with a pretty cello solo, "Elegie," by Batta. The instrument was fairly human in his hands. After the conclusion he was deservedly applauded and had to respond to an encore which he granted by playing Schubert's "Praise of Tears." The accompaniment to his solo was entirely too soft. The next time we advise it be stronger or the cellist's great tone modified. Miss Alice Lathrop sang Rubinstein's "O Thou art like unto a Flower," and Schubert's "Thou art the rest," in a very enjoyable manner and was recalled after each number.

The St. Louis Choral Society opened its Ninth Season Dec 4th., presenting Miss Emma Juch, soprano, Miss Hope Glen, alto, Mr. Leopold Lichtenberg, violinist and Madame Teresa Carreno, pianist. For this initial concert, the Society selected the first part of Mendelssohn's St. Paul, offering a double attraction in its own fine work, and the quartette of foreign artists. The public gracefully acknowledged a programme so rich and gave the largest audience that ever greeted the society. The soloists, Misses Juch and Glen, Madame Teresa Carreno and Mr. Lichtenberg were warmly received and applauded for their artistic work. Mme. Carreno's solos which were given on her favorite piano, a Weber Grand, were to many, a revelation as to what a woman can accomplish. The Choral work, taken all in all, was very good, but did not come up to some of its former achievements. At no time was the audience aroused to enthusiasm. Mr. Hein acquitted himself very creditably with the ungrateful part alloted to him. Mr Porteous, our own city favorite—sang his aria "Oh God have mercy upon me" with true pathos and dramatic inspiration. We do not know that we ever heard him use his really beautiful voice to better advantage. Will some one explain why the advertised orchestral accompaniment to the Freischütz aria, sung by Miss Juch was omitted, and the meagre accompaniment of a piano substituted. Also, why the substituting of two pieces by Mme. Carreno, for Liszt's great Hungarian Fantasie? We know Mme. Carreno wished to play it. Many parties attended the concert solely to hear her play this piece, as advertised, and were disappointed. We raise the question, why? The members of the orchestra were certainly not at fault for this failure to carry out the programme which robbed it of one of its choicest numbers and substituted a meagre piano accompaniment to the song,. The directors can not be too highly praised for the good work they are doing in offering these superior Choral concerts, and we hope that the public will show its appreciation by attending the two coming concerts as well as it did the first. We annex the Choral works to be given at these concerts.

Schumann's "Pilgrimage of the Rose," Massenet's "Eve," Thursday, Feb. 28. Berlioz' "Damnation of Faust" Thursday, May 9.

The Musical Union, rather Mr. August Waldauer, gave the first concert of the season 88-89, Thursday evening, Dec. 6th. The programme offered was of surpassing excellence, embracing Beethoven's immortal "Pastoral Symphony." The soloists for the evening were Miss Maude Powell, the renowned violinist, and Miss Genevra Johnston, soprano, from Chicago. Miss Powell is an old favorite here, and her appearance called forth a storm of applause. She no sooner laid the bow on the violin, than the audience were held spell-bound by her marvelous performance. The most intricate technical difficulties melted into child's play at her hand and proved her wonderful mastery of the violin. After her great rendition of Ernst's most difficult Otello Fantasie, she was deservedly recalled again and again Miss Johnston proved herself a most acceptable artist. She is the possessor of a clear, sympathetic, well schooled soprano voice. Her numbers were sung with a conception which made them most enjoyable. Everything she did was done in true artistic style and feeling. We hope to hear her again. Mr. Waldauer never looked nor did better work. He stood before his chosen band, applauded to the echo by the vast audience, every person of which greeted him, not only as a great artist and conductor, but also as a dear personal friend. He bowed his acknowledgment as if to say: "Richard is himself again." The symphony was rendered with exceptional refinement. The most subtle shadings and intention of Beethoven were clearly brought out, and to many who had often heard it before the performance was a revelation. It was a treat to see Mr. Waldauer handle the orchestra when the flute set in a measure too soon, or the horns were not in time, etc At such times we learn the difference between the straw man who simply saws the air with a stick and the musicianly conductor; but under Mr. Waldauer's splendid handling mistakes appeared mere trifles. At the conclusion of the symphony Mr. Waldauer seemed well satisfied, and he had reasons to be, for the audience was not slow to show its appreciation of the superior work accomplished. Mr. Abraham Epstein's accompaniments, which were given on a "Knabe Grand" (the piano used exclusively at the Musical Union Concerts) were most artistic. He exemplified that a man can gain recognition as an artist by simply playing an accompaniment.

The second concert of the season takes place Jan. 16, Dress Rehearsal; Jan. 17, Concert

Oliver Ditson—In going to press, the sad tidings reached us of the death of Oliver Ditson, of Boston, the head of the music trade in America. We extend our heartfelt sympathy to his family in this dark hour of their bereavement.

CITY NOTES.

Smith—Mrs. Huntington Smith will give a select musical after the holidays.

The Alpine Storm is gaining unprecedented popularity as an exhibition piece.

Galloway—Charles H. Galloway has been engaged as organist of St. George's Church.

Bernd—Mrs. A. Bernd, the alto, late of New York, has located permanently in this city.

Vollmar—Miss Julia Vollmar sings at the Church of the Holy Ghost, 8th and Walnut Sts.

Otten—Joseph Otten is doing noble work for St. Louis. Too much praise cannot be accorded him.

Archenbroedel Club—The annual election of officers for this club will take place the 2nd inst.

Hennagan—Miss Maggie Hennagan has returned to the city from Charleston, S. C., and resumed her classes.

Norsch—The Orpheus Saengerbund has shown gratifying results under the directorship of Fred. W. Norsch.

Sands—Miss Nettie Sands is drilling the young ladies of the Annunciation Church for a concert to be given on the 3rd inst.

The Grand Ave. Presbyterian Church has the youngest and best looking choir in the city. This is on the authority of the base.

McCreery—The choir of Christ Church Cathedral remains under the direction of Wm. McCreery, who is also the tenor soloist.

Song. "Life's Lights and Shadows," one of Alfred G. Robyn's songs, was really the gem at the recent Schaar Emith concert.

Walker—Harry Walker, contralto of the Hatton Quartette is suffering from inflammatory rheumatism, but bids fair to recover.

Epstein—Marcus and Abe Epstein are two of the most genial and polished gentlemen in the profession. They are general favorites.

Sauter—Sev. Rob. Sauter, the violinist, has had an experience extending over fifty years. His first pupil is living in Paducah, Ky.

Schnuck—Anthony A. Schnuck is one of the "old reliables" of St. Francis Xavier's choir, and a ready reference man in the music trade.

The Bethel M. E. church choir, under the direction of Miss Carrie Vollmar, is assisted by Mr. and Mrs. Jacoby, Mrs. Ascher and Miss Paul.

Vieh—George Vieh, who has spent the past seventeen years with Balmer & Weber has located himself with Schaar Brothers, 7th and Olive.

Mincke—Miss Josephine Mincke, a promising pupil of Victor Ehling, played Liszt's Tarentella (Kunkel's Royal Ed.) recently at the Germania.

Weld—Arthur D. Weld sang a baritone solo, "A Bandit's Life" in genuine bandit style, at an East St. Louis Concert and was heartily applauded.

Shattinger—Dr. Charles Shattinger who was often heard with delight in musical circles, is now fast acquiring an enviable reputaton in his chosen sphere.

Helmerichs—Mrs. Emilie Helmerichs has had an experience in this city of twenty-five years. She is one of the most unpretending and successful teachers here.

Robyn—Alfred G. Robyn is one of the busiest and most gifted men in the profession. He is an easy and prolific composer. His published works are numerous and popular.

Kroeger—Ernest R. Kroeger is an incessant worker, and his great talents are fast contributing to the finest works of the musical world. He is prominent in ambitious church work, as his splendid choir concerts testify.

Hammerstein—Louis Hammerstein, organist of the Second Presbyterian Church, 17th and Lucas Ave., gave a magnificent programme Thanksgiving Eve. He was assisted by Mrs. A. D. Cunningham, Miss Dora Morbes, Mrs. O. L. Bollman, Messrs. Cunningham and Heerich, and the Hatton Quartette.

CITY NOTES.

Clarke—Madame Ysidora E. Clarke will visit Boston at an early day.

Monticello Seminary—Mrs. Georgia Lee Cunningham sang at Edwardsville, Ill., for the benefit of Monticello Seminary which was destroyed by fire.

Haynes—At the last Germania Entertainment Miss Nellie Haynes sang two light operettas by Alfred Robyn and was highly complimented by the audience and press.

Hardy—Mrs. Mattie Hardy lends to the simplest song a charm that is irresistable; her interpretations are most artistic.

Kissel—Geo. A. Kissel, organist at the Immaculate Conception has two offers in hand for the coming year—but has not decided which to accept.

Ballman—At Max Ballman's music rooms, 104½ N. Broadway, any hour in the day—you will hear somebody's dulcet voice at practice. He has a great many pupils.

Pommer—A cantata expressly written for tenor by Wm. H. Pommer and dedicated to Wyman McCreery, was produced for the first time at Balmer and Weber's. It was received with warm applause.

Bausemer—It is rumored that Mrs Franz Bausemer contemplates appearing more in public than heretofore. This is good news to all who are interested in fine artistic piano-playing.

Rosen—The new third Congregatiunal Church will be dedicated in the early part of January. Mr August Rosen, the organist, will present a programme of special interest for the occasion. The choir is made up of Miss Hattie Webb, soprano; Miss Eva Bingham, alto, Mr. Collins, tenor, and Mr. Elan, bass.

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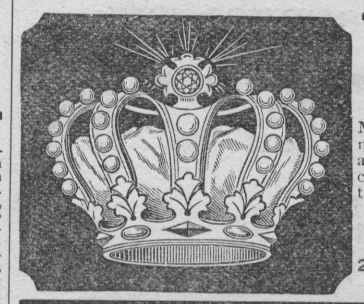

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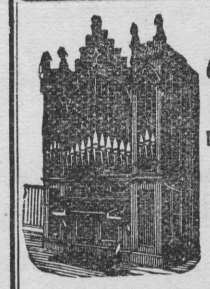
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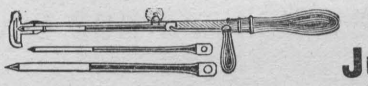
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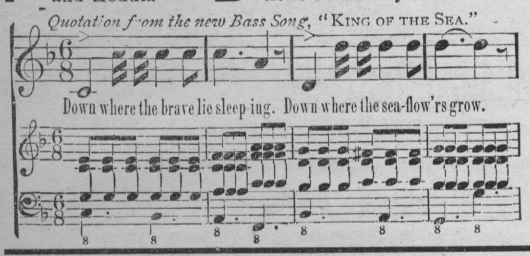

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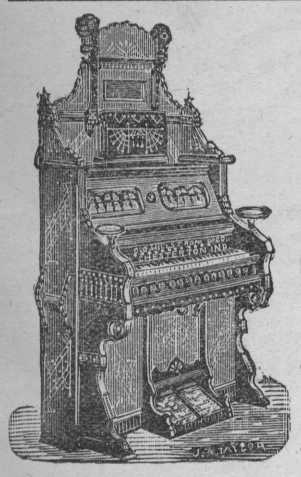

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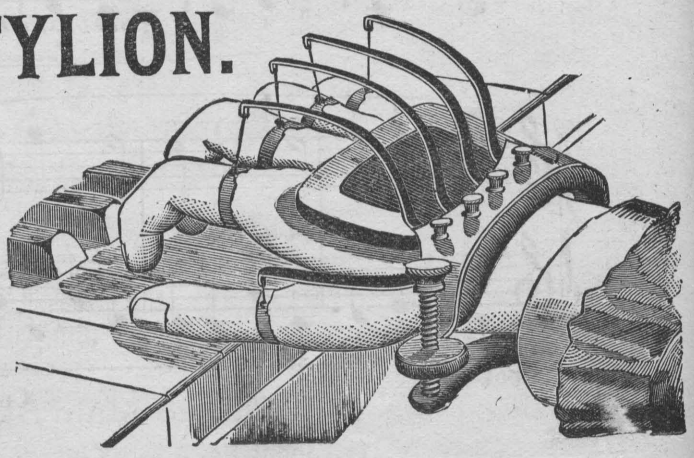

60 ETUDES MELODIEUSES.

Notes marked with an arrow must be struck from the wrist.

A. Loeschhorn, Op. 84.

Moderato. ♩ – 100 – ♩ – 132.

1.

♩ – 100 – ♩ – 132.

2.

♩ – 100 – ♩ – 132.

3.

♩ – 100 – ♩ – 132.

4.

♩ – 100 – ♩ – 132.

5.

or

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6.

♩ - 100 - ♩ - 132.

7.

Allegretto. ♩ - 100 - ♩ - 132.

mf

p

mf

8.

Vivo. ♪ – 112 – ♩. – 80.

mf

Fine.

f *p*

f *p*

Repeat from beginning to Fine.

Allegro. ♩. – 72 – ♩. – 88.

9.

p *mf*

p *mf* *p*

Allegretto con moto. ♩ – 100 – ♩ – 120.

10.

1. 2.

mf *p*

mf

Allegro moderato. ♩ = 120 - ♩ = 144.

11.

Allegro. ♩ = 120 - ♩ = 144.

12.

13. *Moderato.* ♩ – 72 – ♩ – 100.

f *mf* *f,* *mf* *f*

14. *Moderato.* ♩ – 100 – ♩ – 132.

f

15. *Moderato.* ♩ – 100 – ♩ – 132. *Fine.*

mf

f *p* *cres.* *f*

Repeat from the beginning to Fine.

16. *Allegro ma non troppo.* ♩ – 120 – ♩ – 152.

mf 1. 2. *cres.*

f *mf*

17. *Allegro moderato.* ♩ – 100 – ♩ – 160.

mf 1. 2.

18. *Allegretto grazioso.* ♩. – 76 – ♩. – 92.

mf *cres.* *mf*

sf *sf* *f*

19. *Allegro ma non troppo.* ♩ – 104 – ♩ – 132.

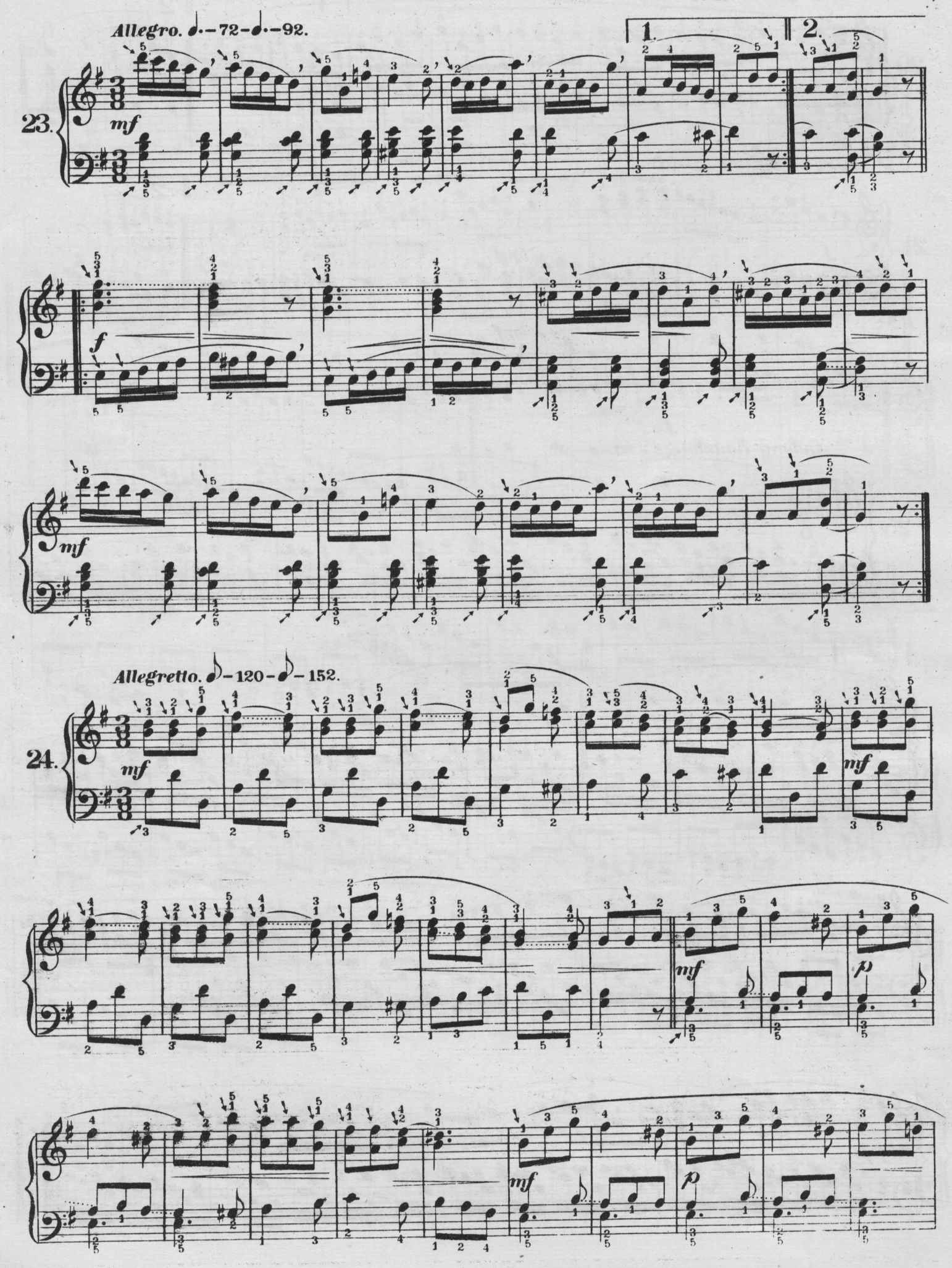
mf 1. 2.

f

20. *Andante.* ♩ = 88 – ♩ = 112.

21. *Allegro.* ♩ = 132 – 𝅗𝅥 = 100

22. *Allegretto.* ♩. = 72 – ♩. = 92.


Allegro. ♩.-72-♩.-92.
23.
mf
1.
2.
f
mf
Allegretto. ♪-120-♪-152.
24.
mf
mf
p
mf
p

mf *p*

p *mf*

Andante cantabile. ♩ – 80 – ♩ – 92.

25.

p

1. 2.

mf

p

Tempo di Valse. ♩=120-𝅗𝅥.=80.

26.

mf

f

p

mf

Allegretto vivo. 𝅗𝅥=100-𝅗𝅥=132.

27.

p

f

mf

p

Allegro. ♩ = 100 - ♩ = 126.

28.

f

f

mf

fz.

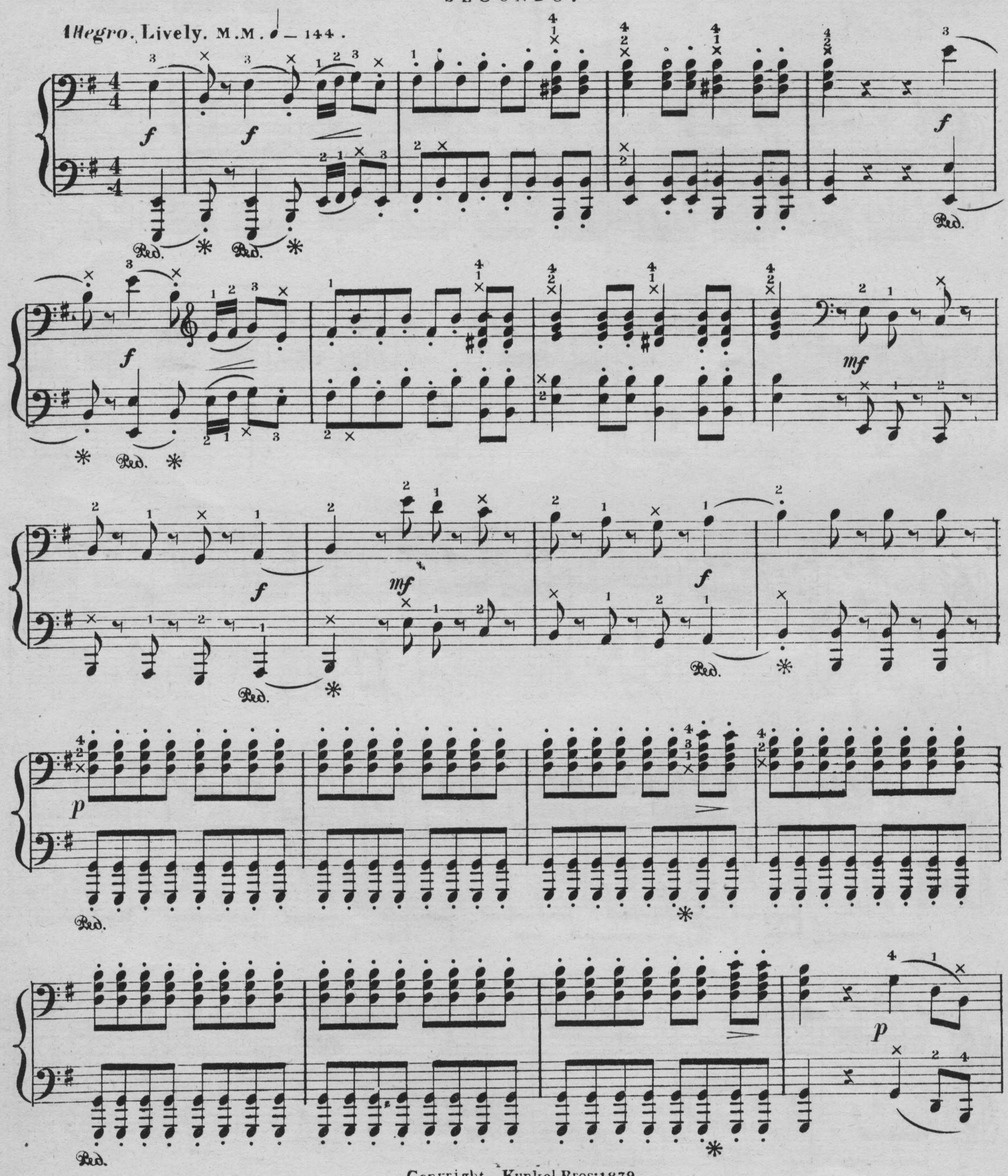
fz.

Il Trovatore.

JEAN PAUL.

SECONDO.

Allegro. Lively. M.M. ♩ = 144.



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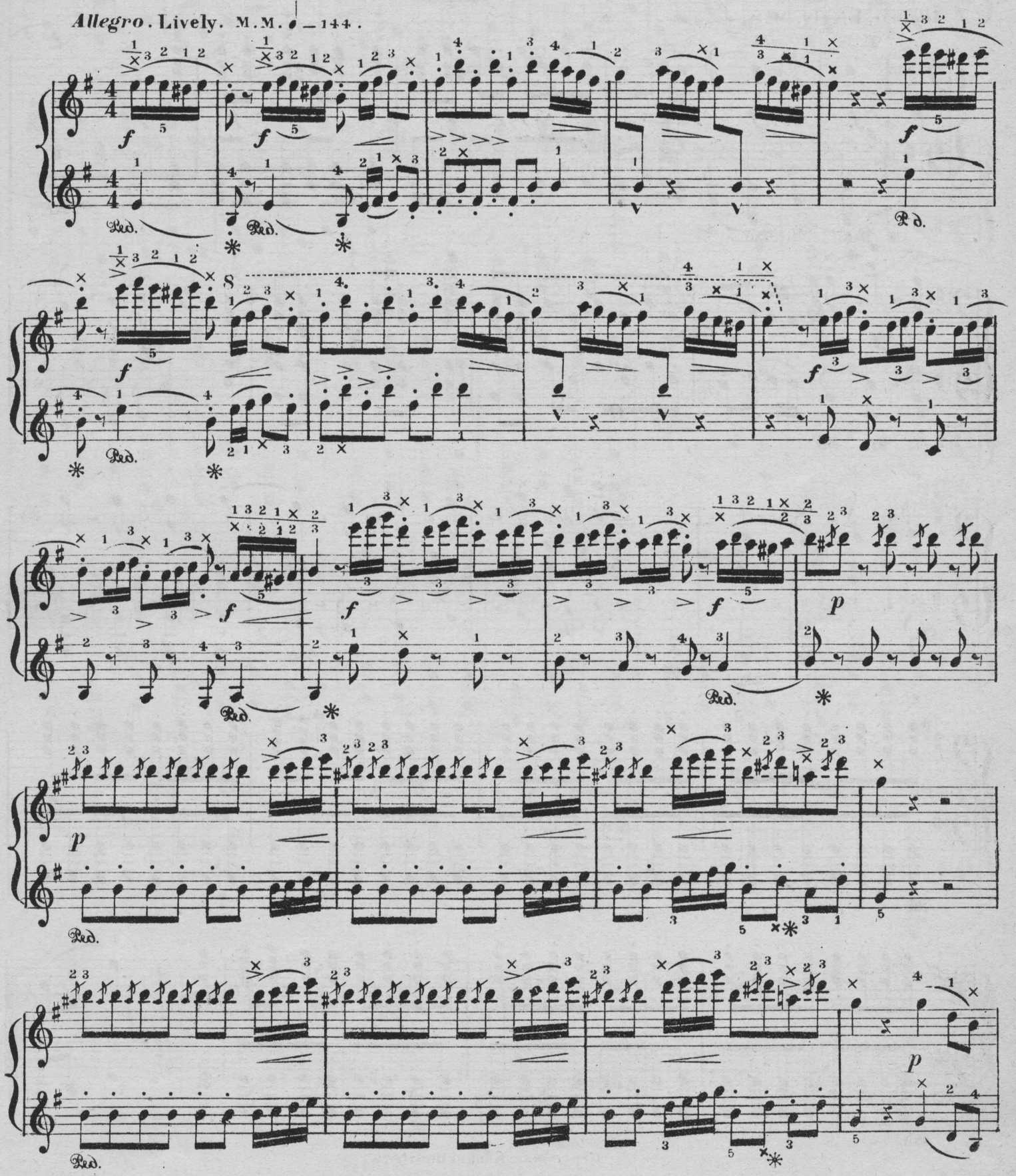
Il Trovatore.

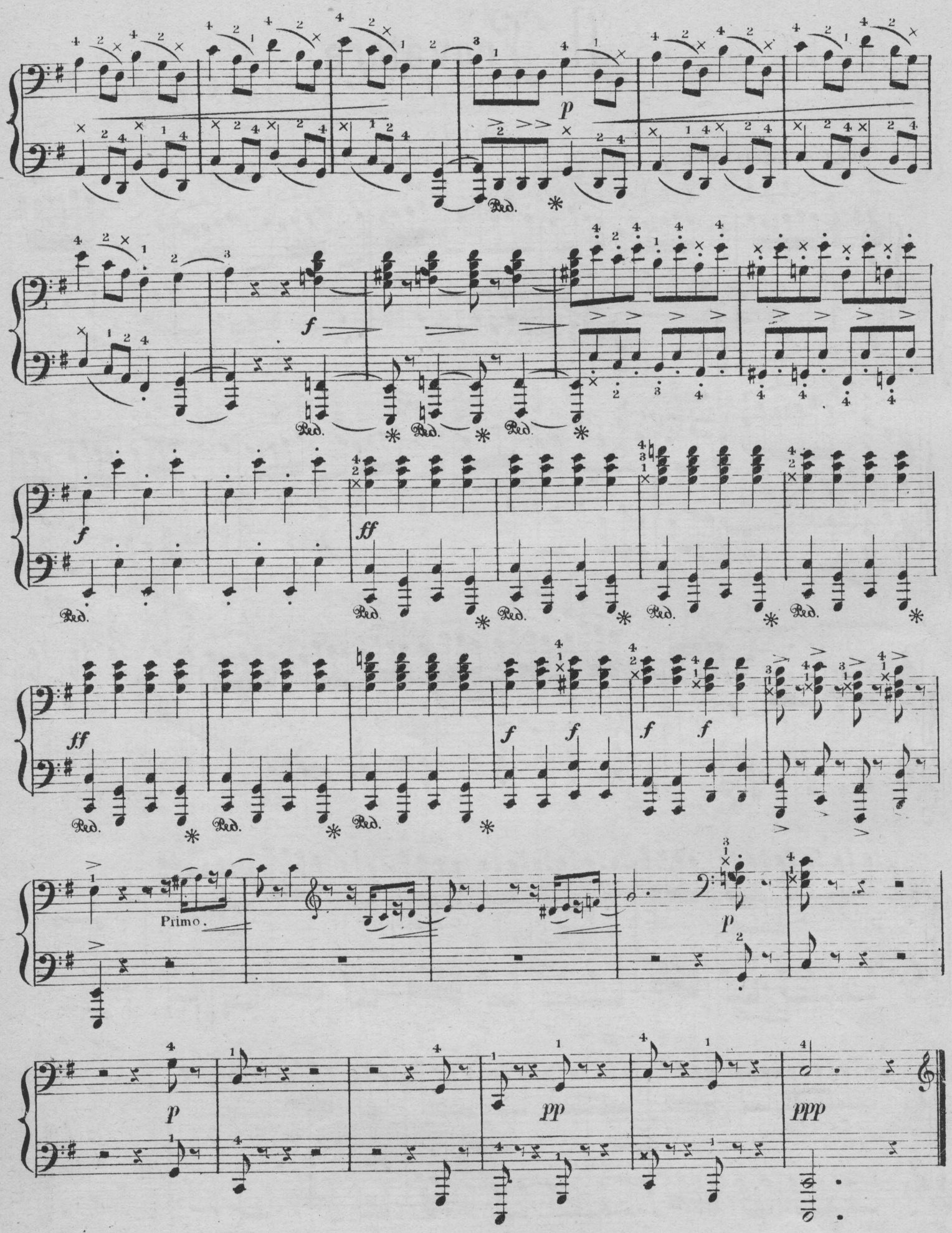
JEAN. PAUL.

PRIMO

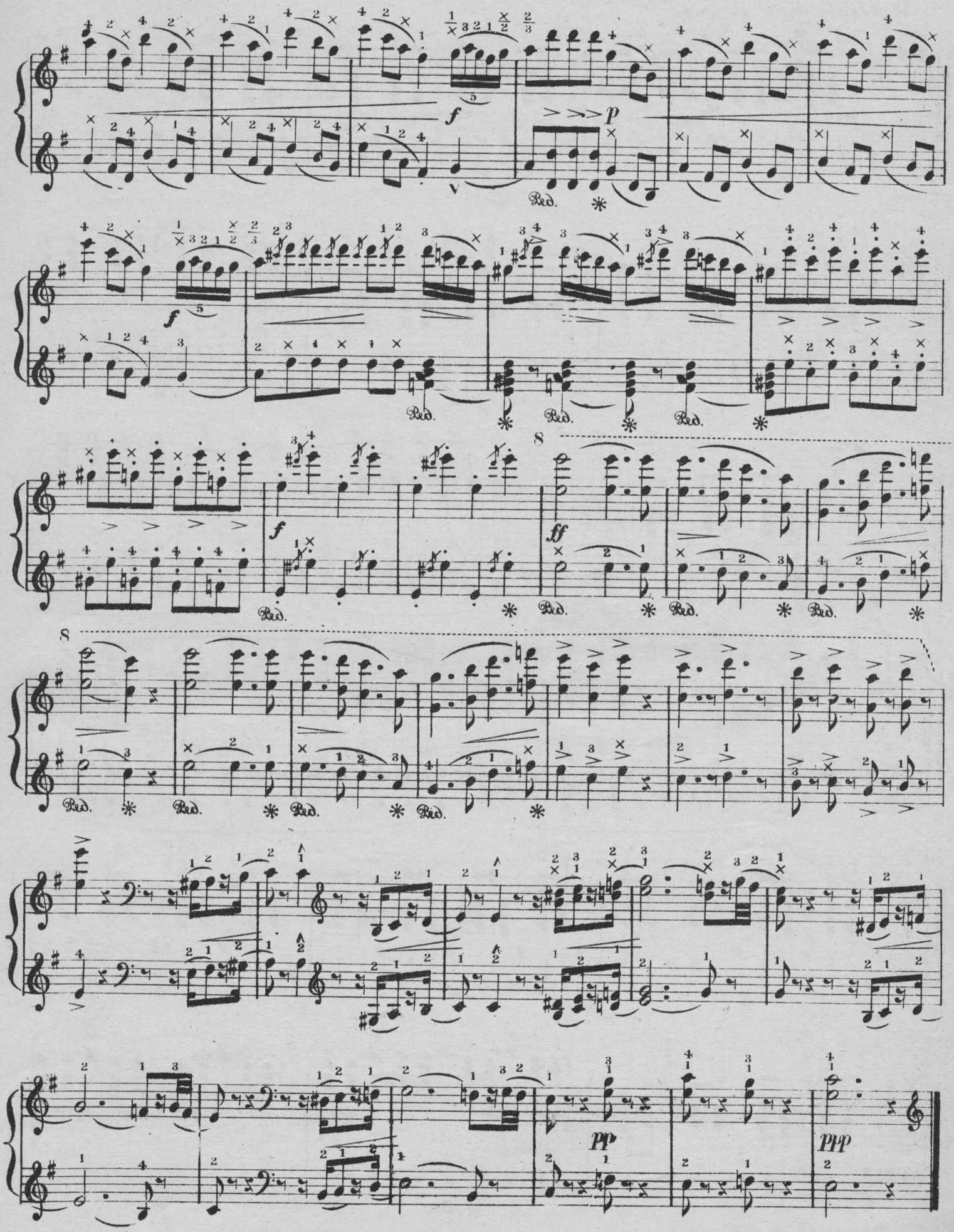
Allegro. Lively. M.M. ♩ = 144.



SECONDO.



PRIMO.



Moderato. M.M. ♩. = 60.

p

sf *pp*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Moderato. M.M. ♩. = 60.

Cantabile. (Singing)

f *sf* *pp*

Ped. ✱

p

Ped. ✱ Ped. ✱

p

Ped. ✱ Ped. ✱

p

Ped. ✱ Ped. ✱ Ped. ✱

rit:

a tempo.

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

f

Red. * Red. * Red. * Red. *

ff

ff

Red.

rit:

a tempo.

f

ff

ff risoluto.

FINALE.

SECONDO.

Allegro. (Lively.) M.M. ♩ = 84.

p

cres - - - cen - - do.

1

mf

f

Ped. * Ped. * Ped. *

p

Ped. *

FINALE

PRIMO.

Allegro. (Lively.) M.M. ♩ = 84.

or

p

cres - - cen - - do

or

1

mf

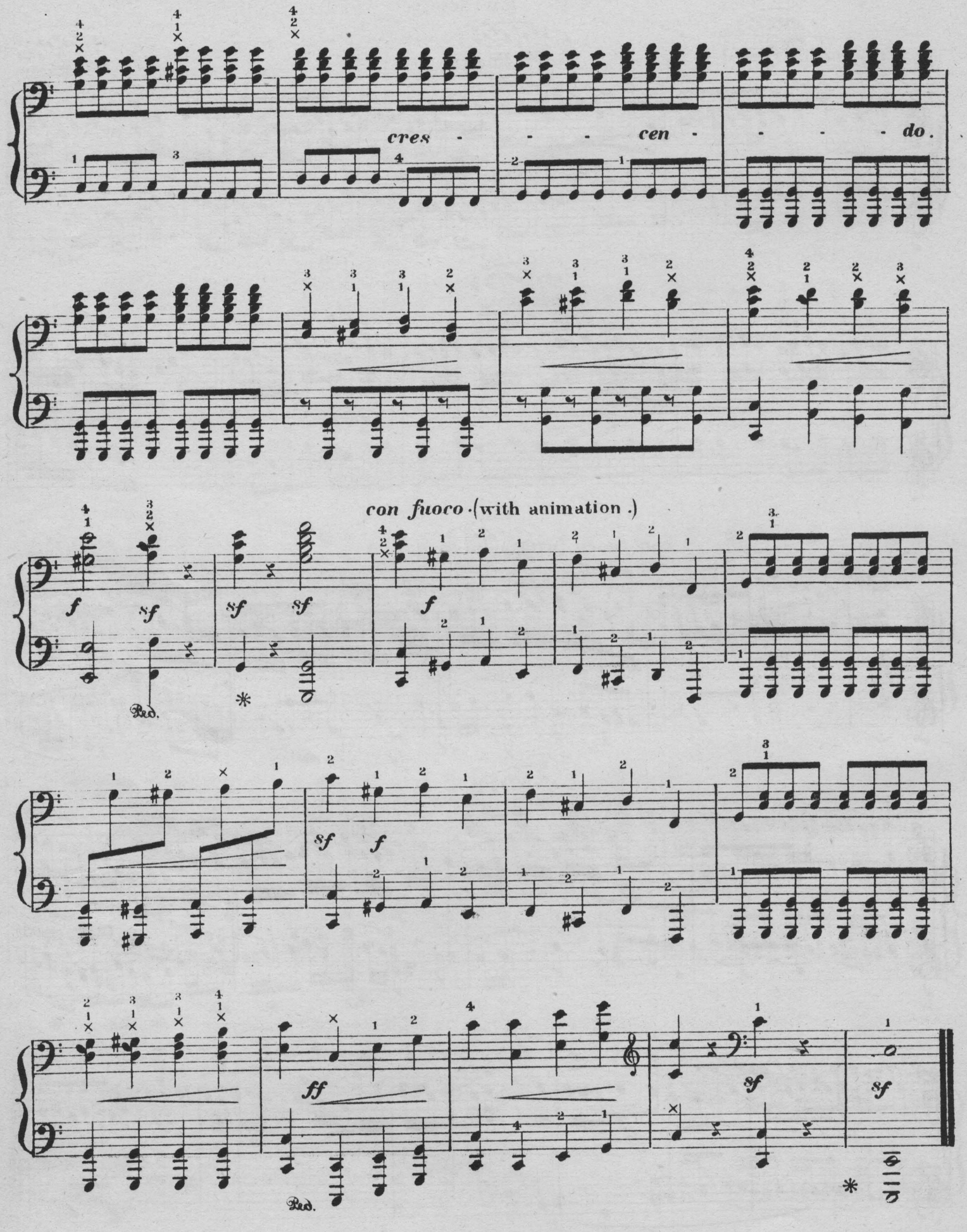
f

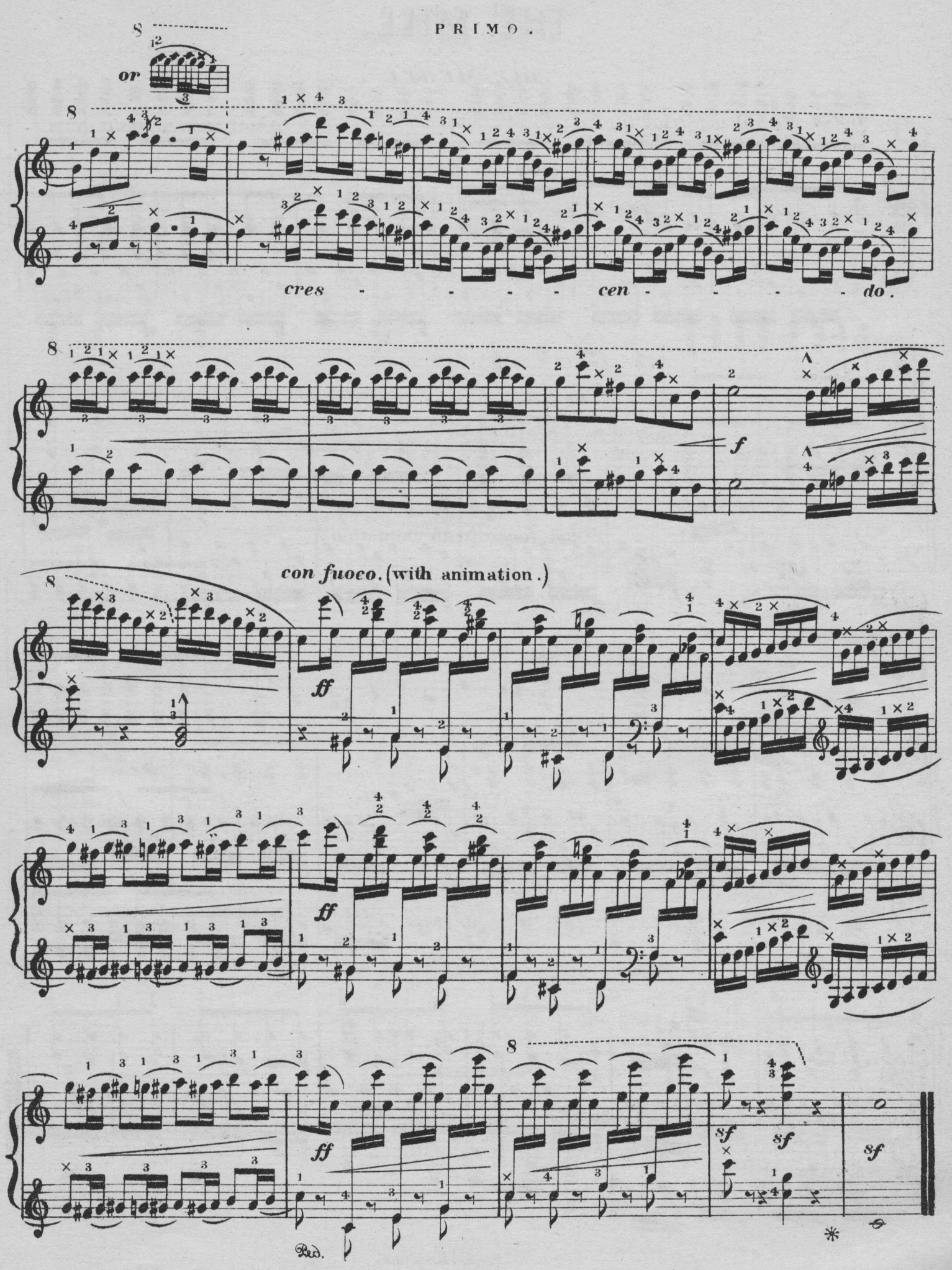
Ped. ✱ Ped. ✱ Ped. ✱

p

Ped. ✱

SECONDO.



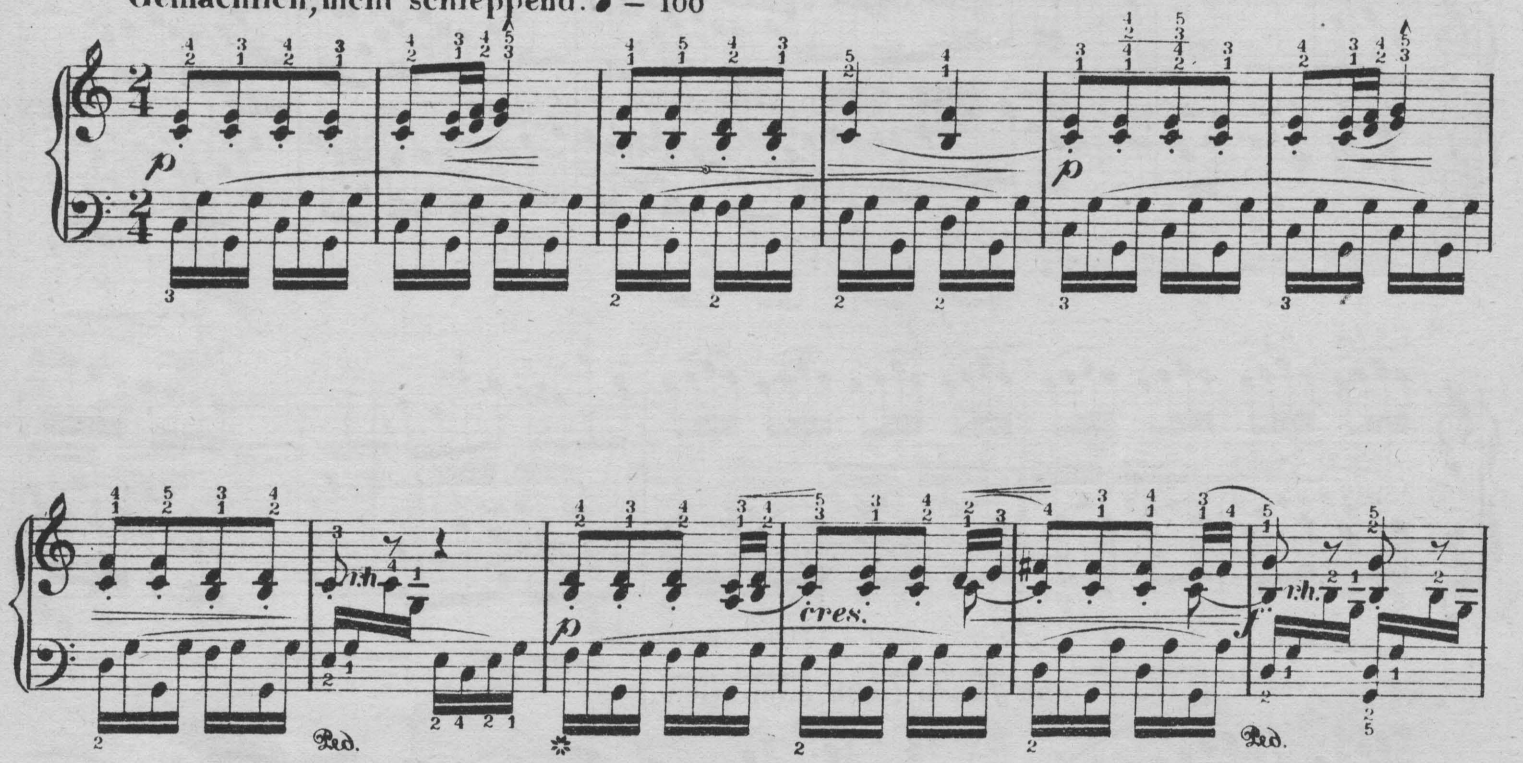

or
cres - - - - cen - - - - do.
f
con fuoco. (with animation.)
ff
ff
ff
sf
sf
sf
Ped.

THE MILL.

DIE MÜHLE.

Leisurely but not dragging.
Gemächlich, nicht schleppend. ♩ = 100

Adolf Jensen Op. 17 № 3.



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or thus.

mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

l.h.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

f *f*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

p *p* *p*

Ped. ✲

p *cres.* *f* *p*

Ped. Ped. ✲

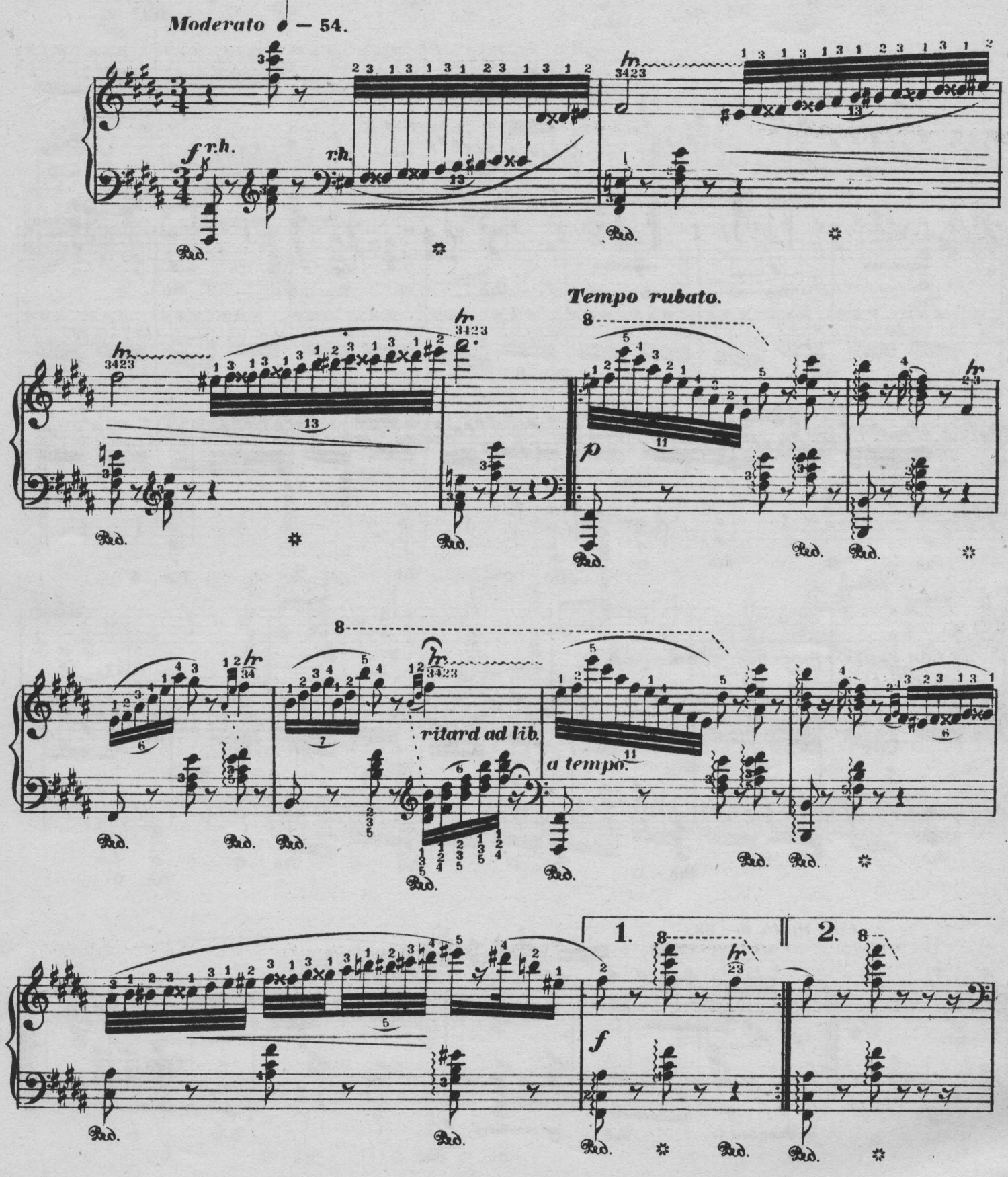
cres.

or thus

perdendosi.
verhallend.

VALSE STYRIENNE.

H. A. Wollenhaupt. Op. 27.



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Con espressione.

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1. 2.

mf *con delicatezza.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Con espressione.

sf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Con moto ♩ – 88.

Con tenerezza.

pp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1.

2.

Agitato.

cres.

f

8

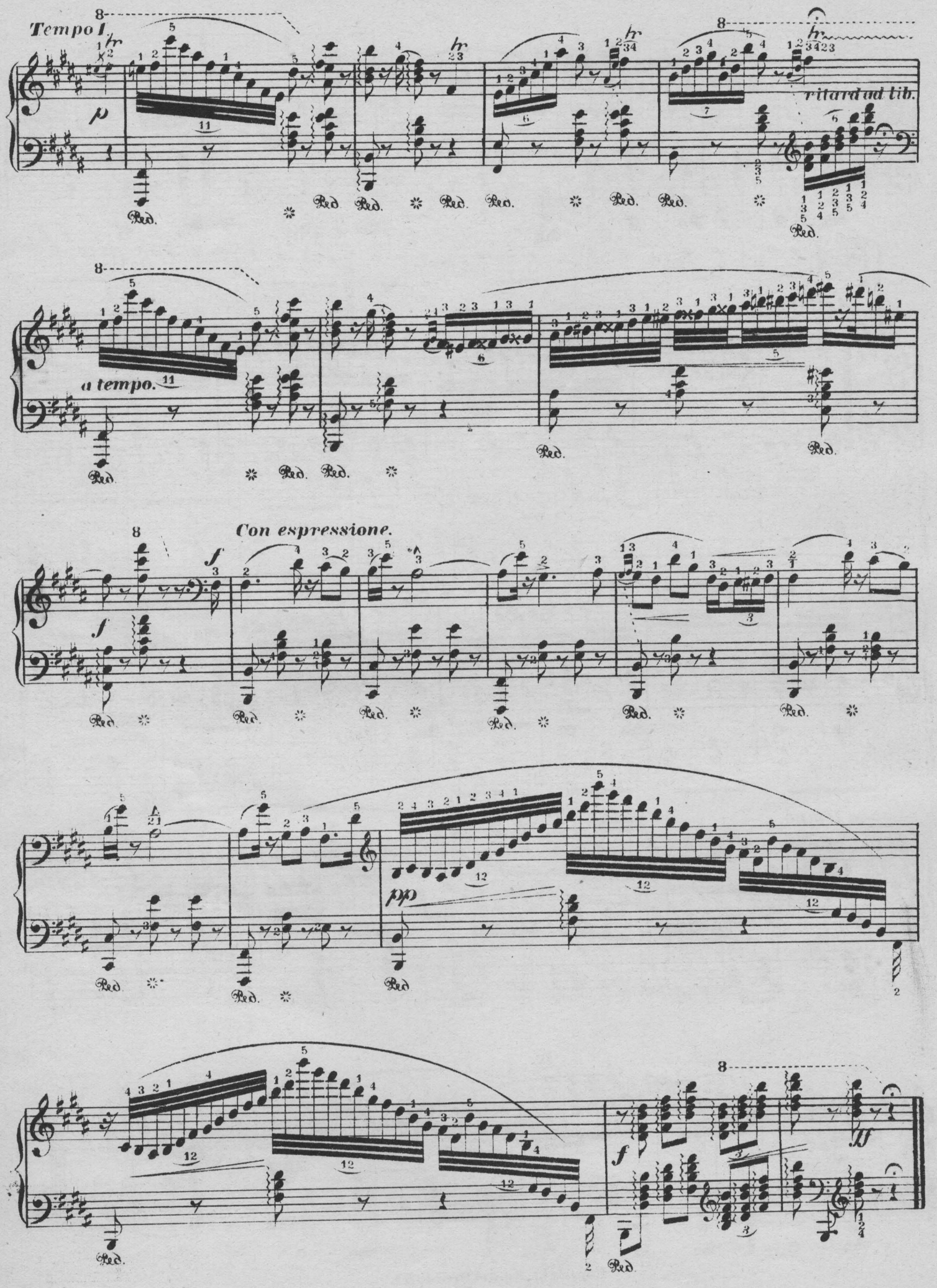
ritard.

a tempo.

pp

1.

2.


Tempo I.
p
ritard ad lib.
a tempo.
Con espressione.
f
pp
ff

POND LILIES.

Polka time ♩=126.

Carl Sidus Op.110.

8

p

Ped. ✲

Ped. ✲

mf

f *mf*

f

Copyright Kunkel Bros.1889.

8

p

Ped. ✲

f

Ped. ✲

TRIO.

sweetly

p

scherzando.

sf *sf* *p*

1. 2.

fz

Ped. *

8

p

Ped. *

1. 2.

2nd time *f*

f

ff *ff*

LIEBESLIED.

(LOVE SONG.)

Allegretto sostenuto e amoroso. ♩ = 112.

A. Henselt. Op. 5. Nº 11.

molto cantabile.

p sempre.

r.h.

molto portando la melodia.

cres.

fz

p

l.h.

r.h.

con espress. rit.

l.h.

con anima e cres.

cres. assai.

f

dim. e riten.

sf

l.h.

Ped.

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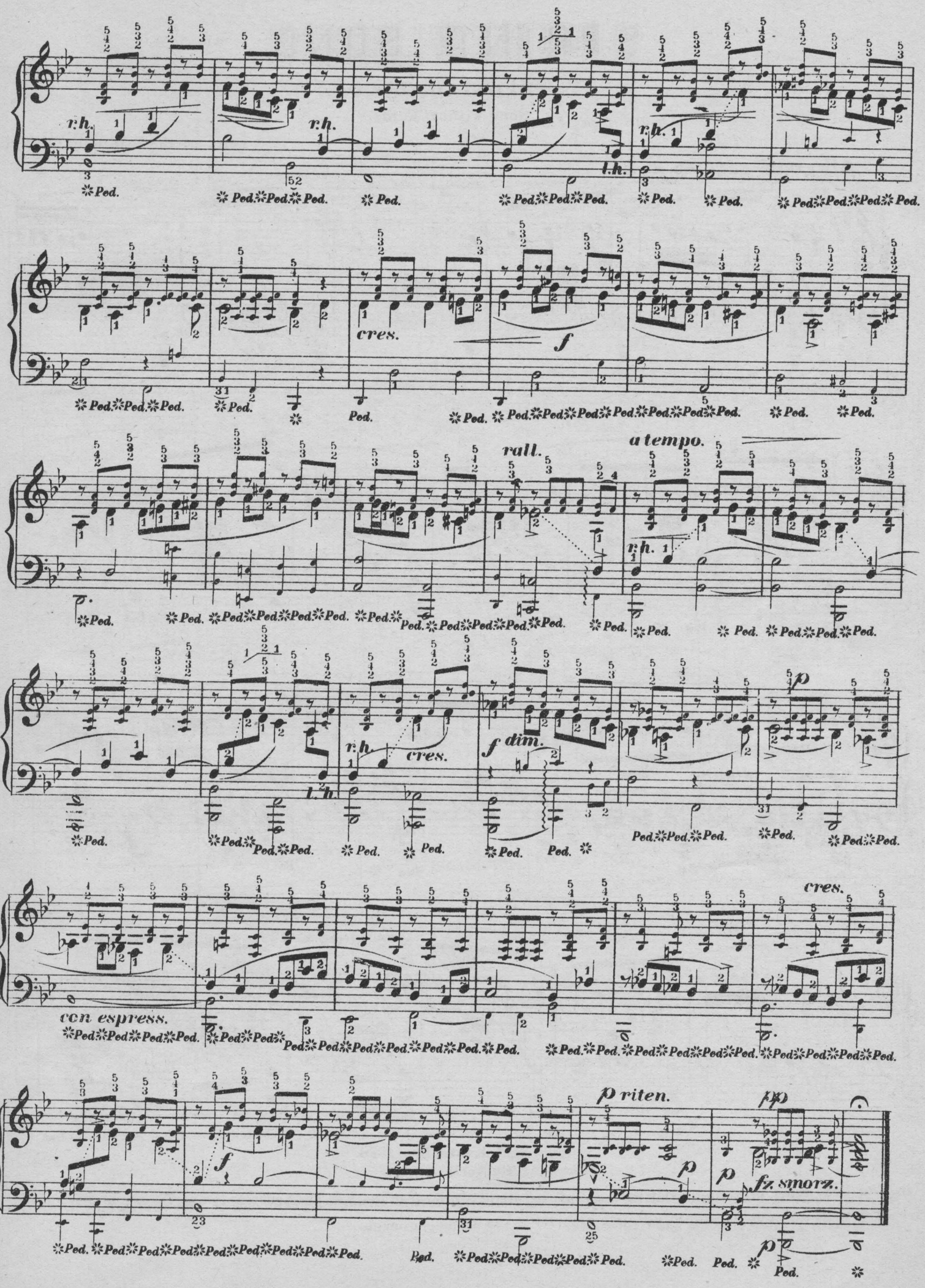
N.B. The Ped. must be scrupulously used as marked its function is to enable the performer to play the melody perfectly *legato* and not to sustain and give sonority to the accompaniment.


r.h.
l.h.
cres.
f
rall.
a tempo.
f dim.
p
con espress.
p riten.
pp
fz smorz.

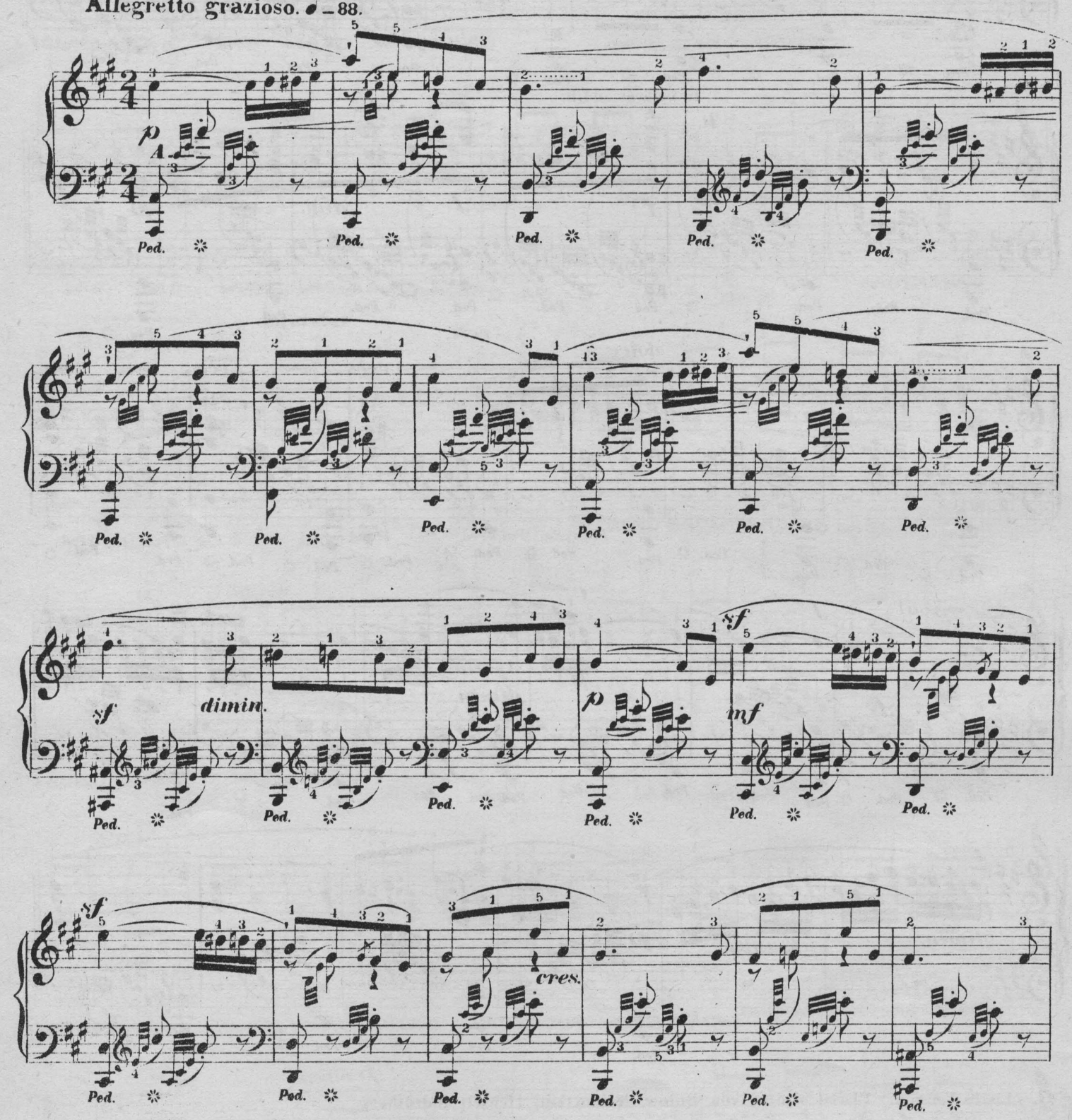
SPRING SONG.

FRÜHLINGSLIED.

Song without words.

Felix Mendelssohn Op. 62. Nº 6.

Allegretto grazioso. ♩ = 88.



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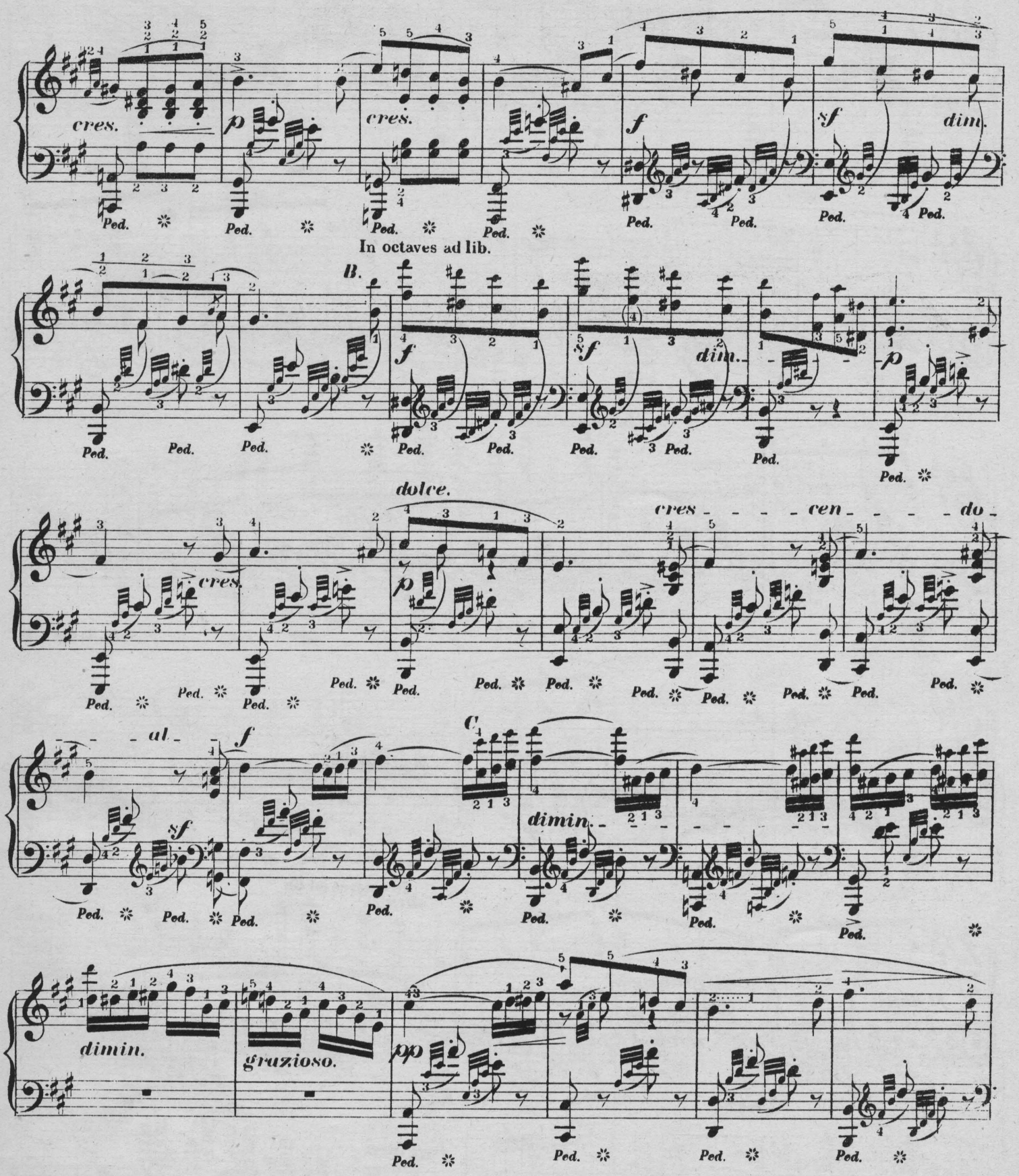
A. The notation here given allotting most of the accompaniment to the left hand enables the performer to play the melody with greater freedom and expression.



B. Liszt's Version. Played also by von Bülow, Rubinstein, Henselt and others.

C. The doubling of the melody here indicated gives more coloring to the phrase. See Schumanns Concerto in *A.* minor, Op. 54. which contains in the intermezzo, an analogous passage.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ *f* Ped. ✲ *sf* Ped. ✲

In octaves ad lib.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. *dimin.* Ped. ✲ Ped. *p* Ped. ✲ Ped. ✲

cres. *p dolce.* *cres.*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

In octaves ad lib.

dimin.

p dolce. *gruzioso* *pp*

Ped. Ped. Ped. Ped. Ped. Ped. ✲

leggiero. *p*

Ped. Ped. Ped. Ped.

LUCREZIA BORGIA.

(Donizetti)

Carl Sidus Op. 134.

Allegretto ♩. = 80.

p

or

rit. *lento.* *a tempo.*

ff *mf*

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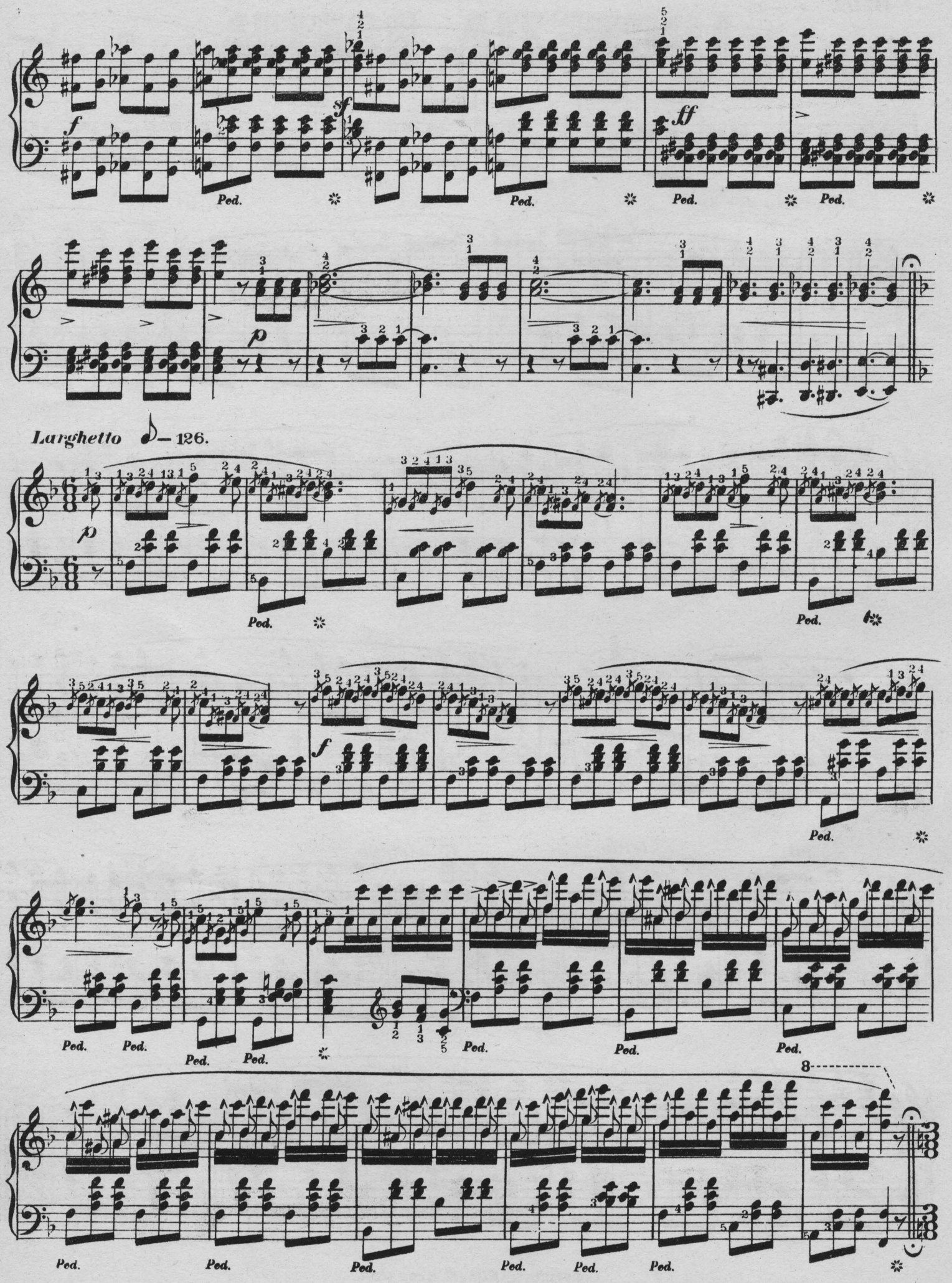
Larghetto ♪ = 126.
Ped.

Waltz ♩. — 88.

p

f *p* *f* *p* *mf*

cres. *cen* *do* *sf* *p*

ff

mf *ff* *sf* *sf*

Ped.

LOOK OUT UPON THE STARS, MY LOVE.

Words by Shelley

E. R. Kroeger.

Andante con Tenerezza. ♩=80.

p lusingando.

Look out up-on the

p

Ped.

Ped.

stars, my love, And shame them with thine eyes, On which than on the heights a-bove There

Ped. Ped. Ped. Ped. Ped.

hang more des-ti-nies Night's beau-ty is the har-mo-ny Of blend-ing shades and

dim.

Ped. Ped. Ped. Ped. Ped.

mp *rit.* *rit.* *dim.*

lights; Then la-dy, up look out, and be A sis-ter to the night!

a tempo.

dim.

Ped. Ped. Ped. Ped. Ped.

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p

Sleep not: thy im_age wakes for aye With_in my watching

Ped. Ped. Ped. Ped.

breast ..... Sleep not from her soft sleep should fly Who robs all hearts of rest ..... Nay, la _ dy, from thy

Ped. Ped. Ped. Ped. Ped. Ped.

mp *rit.* *rit.*

slum_bers break, And make this darkness gay ..... With looks, whose brightness well might make Of

dim.

Ped. Ped. Ped. Ped. Ped.

dim.

darker night a day .....

a tempo. *mp*

Ped. Ped. Ped. Ped. Ped. Ped.

TWICKENHAM FERRY.

Theo. Marzials.

Not to quick. ♩· 80.

f

1. O - hoi - ye - ho, Ho - ye - ho, Who's for the fer - ry (The bri - ar's in bud, the
2. O - hoi - ye - ho, Ho - ye - ho, "I'm for the fer - ry" (The bri - ar's in bud, the
3. O - hoi - ye - ho, Ho! you're too late for the fer - ry (The bri ar's in bud, the

p

1. sun's go - ing down,) And I'll row ye so quick and I'll row ye so stead - y, And
2. sun's go - ing down,) And it's late as it is, and I haven't a pen - ny, And
3. sun's go - ing down,) And he's not row - ing quick and he's not row ing stead - y, You'd

1. 'tis but a pen - ny to Twick - en - ham Town. The fer - ry - man's slim and the
2. how shall I get me to Twick - en - ham Town! She'd a rose in her bon - net, and
3. think 'twas a jour - ney to Twick - en - ham Town. "O hoi and O ho," you may

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1. fer - ry-man's young, And he's just a soft twang, in the turn of his tongue, And he's
2. Oh! she look'd sweet, As the lit - tle pink flow - er that grows in the wheat; With her
3. call as you will The moon is a - ris - ing on Pe - ters-ham Hill, And with

1. fresh as a pip - pin and brown as a ber-ry, And 'tis but a pen - ny to
2. cheeks like a rose and her lips like a cher-ry, "And sure and you're wel - come to
3. Love like a rose in the stern of the wher-ry There's dan-ger in cross - ing to

1. Twick - en - ham town.
2. Twick - en - ham town.
3. Twick - en - ham town.

0

f

hoi - ye - ho, Ho - ye - ho, Ho - ye - ho Ho!

f

MY HEART'S DELIGHT.

Harry Pepper.

Moderato. ♩ = 60.

p

1. This world would be a gloom-y world, With-out one ray of bliss, If
2. My home would just a shel-ter be, A dull and dis-mal place, But

1. from the old fa-mil-iar scenes One face I chanced to miss; 'Tis
2. for the sound of her sweet voice, The sun-shine of her face; She

1. she who drives the clouds a-way, And makes each day seem bright; And
2. com-fort me when I am sad, And puts Dull Care to flight, And

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rit. *a tempo.*

1. sad and lone - ly would I be With - out my heart's de - light. All
2. Peace and Joy sit down be - side Me and my heart's de - light. Thus

1. oth - er maid - ens she out - shines In beau - ty and in worth; Her
2. smooth - ly, sweet - ly, glide the years, And I, in - deed, am blest In

1. count - er - part you will not find Else - where up - on the earth; What -
2. hav - ing such a charm - ing bird With - in the dear home nest; But

1. e'er she says, what - e'er she does, Ap - pears ex - act - ly right; And
2. if her lov - ing qual - i - ties Thus bold - ly I re - cite, Some

1

1. 'tis not strange at all that she Should be my heart's de - light. And

2. en - vious swain will sure - ly steal From me my heart's de

f

1. 'tis not strange at all that she Should be my hearts de - light.

f

2.

2. light. Some en - vious swain will sure - ly steal From me my heart's de - light

ad lib.

f

cres.

f

Play small notes if the lower version is sung.

f *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.